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THE CARMELITE

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LINOLEUM CUT BY JEAN SPENCE, AGED TWELVE

NATIVITY PLAY

SUNSET SCHOOL, FRIDAY EVENING, DECEMBER 12

Miss Hortense Berry
537

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Carmel News

WILLIAM T. DUMMAGE

The death of William T. Dummage occurred in Carmel Saturday night following an illness of several months' duration.

Seventy-six years of age, the late Mr. Dummage was one of the oldest residents of Carmel, both in point of years and in the length of his association with the town. His first property holdings here were acquired in 1890, and eight years later he established his home in Carmel, and until seven years ago took an active part in business life.

Surviving are his widow, Mrs. Mary L. Dummage, a stepson, Robert A. Norton, and a stepdaughter, Mrs. George Linsley of Oakland.

GIRL SCOUT AWARDS

The Carmel Girl Scouts held a "Court of Awards" yesterday evening, when merit badges were awarded to the following members: Marie DeAmaral, second class craftsman, scribe, swimmer; Maxine Harbolt, craftsman, citizen, artist, scholarship; Jean Spence, artist; Jean E. Funchess, artist; Alice Meckenstock, artist; Betty Van Saut, homemaker.

Forty friends of the Scouts were present. Refreshments were served.

Christmas Suggestions from the Beverly Shop, Ltd.

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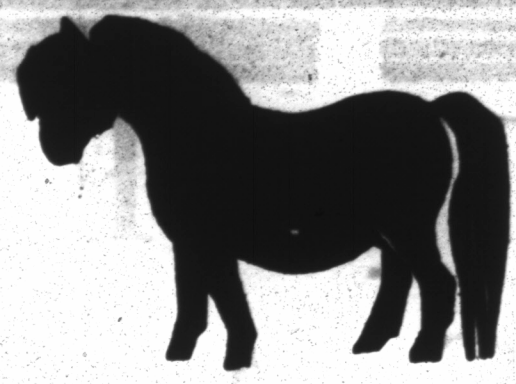

JOY—

a thoroughbred Shetland stallion, is eleven years old. Hitched to his basket cart, he has lots of fun escorting Nancie and Dougall Bragg around Carmel.

The Carmel Area as a Bird Sanctuary

This is the first of two articles written especially for The Carmelite by Laidlaw Williams in furtherance of the project to create a bird sanctuary in the Carmel region. The author is the son of the late Jesse Lynch Williams and is one of the outstanding younger ornithologists in the country.

By LAIDLAW WILLIAMS

At certain times of year, shore birds of several species stop to rest and feed on the flats of the Carmel lagoon. They are only pausing for a moment, however, during their migration from the Arctic Circle and the southern part of South America. For the nesting range of many species reach that northern limit, while their winter range extends as far south as Patagonia.

When the lagoon's outlet through the bar is blocked by the sand, the flats of the lagoon are covered with too deep water to be of service as feeding grounds and shore birds must seek other places in which to satisfy their hunger. But, if in May or August the bar is open, or if the river has become so low that the seepage through the sand keeps the water from backing up enough to cover the flats, one can often find there sandpipers and plover of several species. Least and western sandpipers, the most common species, sometimes gather in large flocks and probe in the muddy sand with their rather long pointed bills. Perhaps a greater yellowlegs, whistling mellow call-notes, will fly towards them and then glide on down-set wings before alighting. Often loose companies of killdere, those vociferous plover with two black bands across the breast, will run aimlessly about on the dryer parts of the flats, while two or three black-bellied plover will utter a clear, slurred,

Continued on page six

SUNSET SCHOOL CHRISTMAS PLAY

On Friday night, December twelfth, at seven-thirty o'clock, the children of Sunset School, under the direction of Miss Madeline M. Currey, will present a nativity play, "'There Was One Who Gave a Lamb." The play, which is presented through the medium of traditional music, is particularly adapted to the ability of the children. The simplicity and unself-consciousness of their dramatization, and the beautiful quality of their singing, make this production completely satisfying to all who have seen it in rehearsal.

The play delightfully portrays the story of the nativity. Wayfarers who are willing to give their gold or grain or flowers only when they themselves are no longer in need cannot find their way to the Christ child, nor can they understand the wondrous things the angels proclaim in song.

A boy wanders by with a lamb, as dear to him as a brother. He meets an angel and offers to give this little lamb to the Child of whom the angels sing. Not until this great gift is offered is the veil lifted from men's eyes. Then only are their hearts opened to the beauty and mystery of the first Christmas Eve.

The program follows:

"There Was One Who Gave a Lamb"

The Angel ____ Gerry Thienes
The Man with a Bag of Grain ____ Charles Eddy
The Man with a Bag of Gold ____ Spencer Kern
The Girl with a Bowl of Flowers ____ Katherine Beaton
The Boy with a Lamb ____ Bob Farley
Mary ____ Jean Spence
Joseph ____ John Sheridan
Three Shepherds ____ Harry Nelson, Hugh Smith, Earl Dorrance
Three Wise Men ____ George Villepando, Edgar Lesile and Bud Brownell
Chorus of Angels: Grete Schuyler, Dorothy Woodward, Patricia Hanes, Patricia Thompson, Catherine Littlefield, Joan Bayley, Joyce Uzzell, Mary Jane Millis, Barbara Haasis.
Chorus of Shepherds: Homer Levinson, Raymond Brown, Gordon Bain, Max Hagemeyer, Houston Hannon, Paul Nye, Edward Ballam, Patrick Crichton.
Angels in Attendance: Edith Castro, and Etta Castro.

Order of Songs:

Holy Night ____ Gruber
Hark! The Herald Angels Sing ____ Mendelssohn
Chorus

To next column

Chorale ____ Bach
Edward Ballam
Praises We Sing ____ Old French Song
Max Hagemeyer
Angels Fair We Heard on High ____ French Chorus
Jesus, Little Child ____ Gevoert
Raymond Brown and Gordon Bain
Glory to God Chant
Raymond Brown
Behold, A Rose of Beauty ____ Praetorius
Bob Farley
There Was One Who Gave a Lamb ____ French Traditional
Spencer Kern
Born Is He ____ French Traditional
Harry Nelson, Carl Dorrance and Hugh Smith
Three Kings ____ French Traditional
George Villecando, Edgar Leslie, and Bud Brownell
Look, Upon the Straw Now Lying ____ Old French Song
Lullaby ____ French Traditional
Jean Spence
Orchestra: Danny Lockwood, Bill Van Ness, Lee Walker, David Hagemeyer.

The performance is open to the public.

THE LUBOSHUTZ CONCERT

The recital of Lea Luboshutz, famous Russian violinist, which will take place at the Douglas School on January ninth, will be an event of great interest and is being widely discussed.

A feature of the recital will be the playing, for the first time in public, of Thomas Vincent Cator's violin sonata in the Aura-modal scale, with the composer at the piano for this number only. Mme. Luboshutz is bringing her own accompanist from the East, who will play for the balance of the program, which has on it such numbers as the Tschaikowsky Concerto, and "The Devil's Trill" by Tartini.

Luboshutz will the guest artist of the Los Angeles Symphony Orchestra on January first, and on January fifth and sixth with the Seattle Symphony Orchestra. Word has been received from her manager, Richard Copley, of New York, that the Steinway company are sending a special concert grand piano for her Carmel recital at the Douglas School.

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DELEVANTI'S "GRUMPY" RECALLED

To the Editor of THE CARMELITE:

'Way back in March your Hollywood correspondent, "Observer," wrote of meeting Cyril Delevanti down there, and incidentally remarked that he was sure Carmel would always speak well of him. Now, far beyond that, for Carmel I feel led to exclaim in greater enthusiasm than ever over the refined genius of Mr. Delevanti since having Cyril Maude screened in "Grumpy" at the Grove theatre last week. Admitting that years may have dimmed the lustre of the talent of Mr. Maude, yet many of us are persuaded that never could he have played Grumpy with the delicacy and artistry of Delevanti. We wish you might tell Mr. Delevanti so.

"PACIFIC GROVE."

THE PUPPETS ARE COMING

One of the oldest and best-beloved heroines in the world will appear in puppet-person in the Denny-Watrous Gallery on Sunday afternoon, December twenty-first, when Perry Dilley brings his famous troupe of puppets here to give a performance of "Snow-White and the Seven Dwarfs." Snow-White of the raven locks and ruby lips is said to be more sweet and lovable as a puppet than the fairy-books tell; and the seven little men in their pointed caps and long white beards are more talkative, quarrelsome, and kind-hearted than you can imagine.

On Saturday evening, December twentieth, there will be a performance of "'Pierrot's Wedding" for adults as well as children.

Perry Dilley started his puppet theatre in 1919. He has since produced dozens of plays and entertained over one hundred thousand people. His productions have been raised to a high point of perfection in voice-work, construction of puppets, and dramatic qualities. The high standard of his work was recently cited in a book published in England, and in this country such books as Kenneth McGowan's "Footlights Across America" and H. H. Joseph's "A Book About Marionettes" in the last year have given important notice and description of the Perry Dilley Puppets.

The success of "'Boiled Celery" and "Red Riding Hood," which the Perry Dilley Puppets played at the Golden Bough a few years ago under Denny-Watrous management will bring young and old alike to the Gallery to see them on the twentieth and twenty-first.

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NEGRO ART IN OAKLAND

A noteworthy exhibition of work of negro artists has been held this week in the Oakland Auditorium. Presented by the National Association for the Advancement of Colored People and sponsored by the Harmon Foundation and the Federal Council of Churches, this exhibit is undertaken for the purpose of acquainting and interesting the public more widely in the creative accomplishment of negroes in the fine arts, and thus not only to encourage the negro in creative expression of a high order but to assist him to a more sound and satisfactory economic position.

One interesting feature of the exhibition was the wide range both in subject and style shown in the canvases, some of the numbers showing strong primitive feeling and others the height of modernistic thought and technic. Arthur Diggs, in his "'City of Towers" and "Three Graces," displays great beauty of color and form and a high degree of artistic skill; Allen Freelon, in "Icing the Boats" and Mary Lee Tate in "Summer," a rare handling of light and color; D. Norman Tillman, finished, earnest portrait work; Hale Wodruff in "The Banjo Player" and others, great strength in figure work and in handling of color; while King D. Ganawoy, with his fine work in "The Spirit of Transportation," captures and holds the imagination. The earlier side of negro life was shown by Frederick Alston in his "Old Black Joe," a most finely wrought piece of figure work, and by Hendy B. Jones in his "Vodoo Tree," in which he rivals Maxfield Parrish in vividness of color. A fine bit of imagery was shown by Albert A. Smith in "'Generations."

The exhibition gave great pleasure and satisfaction to the large numbers of people who had the privilege of viewing it.

M. S. A.

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NOEL SULLIVAN IN CARMEL RECITAL

The singing of Noel Sullivan at the Denny-Watrous Gallery last Friday evening was something quite rare and beautiful. The program was arranged to suit Carmel in a way that showed a deep sympathy with the quiet charm of this place.

Noel Sullivan is a singer who feels to the full all that he sings. Whether it was the delightful "Musensohn" of Schubert with its very exuberance of rhythm, or the supplication and tenderness of the ""Prayer to Our Lady," one felt that he became for the time the song and its mood.

The Schubert group and the negro songs were perhaps the most memorable parts of the program, although it would be unfair not to mention the Bloch "Complaine" which was sung with such deep understanding and reverence.

It is seldom that a singer reaches the heart of his entire audience as Noel Sullivan did. Those who were privileged to hear him felt that they had been somehow fed and sustained. It seemed as if this earnest voice sang from the heart of the singer to the hearts of the listeners; as if it sang of the sorrows and joys of life compassionately because it knew them well, tenderly because it felt them, sympathetically, because it understood them.

In listening to Noel Sullivan it is more than listening to music. It is as if a voice came from the heart of the world, a cry from the innermost life. Perhaps this quality was more evident in the last negro spiritual than in any other. ""Every time I hear the spirit moving in my heart I will pray." This was a treasure given into the hearts of the audience to take home with them. No wonder so many felt that they had been nourished.

The accompanist, Elizabeth Alexander, was particularly well suited to play for such a singer. In the "Musensohn" of Schubert the excellence of her playing made this song an outstanding feature of the program. D H.

LOUIS HILL AS AN ARTIST

An oil painting of Carmel Mission by Louis W. Hill has been awarded third prize in the current exhibition at the Minneapolis Institute of Arts. More than five hundred works were submitted in competition for eleven prizes.

Mr. Hill, son of the famous railroad magnate, maintains a home in Monterey where he usually spends a part of each year.

RUSSIAN MUSICAL FESTIVAL

The Royal Russian Choir, an organization of twenty picked voices selected from the oldest choir in Russia, will sing here on Tuesday next, both afternoon and evening. There will also be dancing and balalaika playing of the first order. Carmel Playhouse is expected to be filled to the limit for both programs. A special matinee price has been arranged, as an opportunity for school children.

This group has been taken from the celebrated Slavinsky choir, founded in 1858. It has brought its interpretation of Slavic music to every country in the world. Press reviews testify to its recent successes on tour through the United States, which included fifteen capacity concerts in New York's Carnegie Hall.

Tickets for the Carmel engagement will be on sale beginning Saturday afternoon at the Playhouse *kiosk* on Dolores street.

"THE QUEEN'S HUSBAND"

Rehearsals for "The Queen's Husband" are in progress at the Playhouse, with both newcomers and favorite old-timers in the cast This comedy is the most brilliant and probably the most ambitious of the plays offered at the Playhouse this season, and is eminently suitable to wind up a series generally regarded as outstandingly successful.

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BIRD SANCTUARY

Continued from page two

three-syllabled note as they fly in from the sea.

Ducks are not infrequent visitors to the lagoon. The graceful, long-necked pintail (often called sprig, or sprigtail, by hunters) is sometimes found there, as is the cinnamon teal. Salt water inhabiting ducks, such as the large surf scooter, and the red-breasted merganser, often cross the bar from the ocean and rest on the lagoon waters.

Of all wild birds in America, perhaps ducks are in the greatest need for protection. The number of hunters increases every year, and swamps and marshes suitable as nesting areas are being drained and "improved" at an alarming rate. It would therefore seem to the present writer an excellent idea if the area about and including the lagoon could be set aside as a sanctuary. Because the area is too small to hold a supply of legal game great enough to make hunting worth while, the local sportsman could, and should, be persuaded against shooting there, especially as it is so close to human habitation. The city of Oakland has one of the country's greatest wild duck sanctuaries, Lake Merritt, right in the midst of its downtown district.

Establishing our lagoon as a permanent sanctuary would assure the continued existence of this wild and beautiful setting where herons, rails, shorebirds and ducks could have their flats and reedy waters on which to feed and rest in safety. Let the place be preserved so that the people of Carmel may enjoy the sight of birds on patches of shallow water between protruding clumps of reeds, with willows and hills for a background, instead of forcing them to endure a disgusting dump for scrap iron and all sorts of rubbish. The marshy ponds at Seaside, just east of Del Monte, have been ruined by dumping, and there have been signs of the lagoon also becoming the graveyard for rusty oil stoves and dismantled Fords. Which is pleasanter, filth and discarded tin-ware, or marshes and birds?

If the town of Carmel is to consider a bird sanctuary, it should ponder the question of the so-called predatory birds. Most hunters who want to preserve as great a number of birds for game purposes, consider all hawks and owls as vermin and thereby class them in a lump with the louse, the cockroach, and other birds are the greatest factors in the destruction of their own particular interest, game-bird shooting, and maintain that they should all be killed off. The farmer also thinks the hawks and owls destructive to his poultry, and so the man who shoots any hawk believes he is doing a service to both sportsman and farmer.

The truth however, is very much to the contrary. With the exception of only two species of common hawk, and possibly one owl, these birds are not only harmless to game birds but of value to the farmer as the destroyer of some of his worst enemies, the crop-destroying rodents. The workers of the Bureau of Biological Survey, of the United States Department of Agriculture, have come to this conclusion after prolonged and careful research.

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by the white upper tail coverts giving the effect of a conspicuous rump patch, sails low over moist ground holding its wing in a broad V-ee over the back. Because it *occasionally* kills a game-bird, the hunter shoots it on sight. But careful examination by ornithologists of the contents of many stomachs has shown this bird to be of value the farmer because of the far greater number of noxious rodents eaten.

* * *

Up the Carmel Valley we have as residents two common hawks, the sparrow hawk and the red-tailed hawk. The sparrow hawk is a little falcon so often seen perched on telephone wires, or hovering with rapidly beating, pointed wings over the open fields. The red-tail is a large hawk, which soars lazily on broad, rounded wings high over hills and valley. The name sparrow hawk is a misnomer, for it seldom takes sparrows, but feeds largely on mice and large insects. Although the red-tail has been known to take a chicken or wild bird, by far the greater portion of its food is rodents, particularly the ground squirrel, wihch is one of the farmer's most virulent pests, not to speak of its great danger as a carrier of Bubonic Plague.

All the owls, with the possible exception of the great horned owl, are beneficial. The barn owl is one of the most valuable birds we have because its food is almost entirely gophers.

On the other hand, there are two species of hawks which are harmful to game and small birds, as well as to poultry. These are the small, comparatively long-tailed, sharp-shined and cooper's hawks, which have, unlike the smaller sparrow hawk, rounded wings. Their habits are secretive, seldom perching conspicuously and obtainining their prey by sudden dashes and retreats. The irony of the the situation comes in when the irate farmer, conscious of depredations on his poultry, shots down the large, obvious red-tail innocently sailing past, scanning the earth for rodents, while the real culprit, a sharp-shined or coopper's, has skulked off unobserved with a chicken in its talons.

Although California has intelligent legislation protecting the harmless and beneficial species, misinformed farmers are only destroying a useful ally but tending to deprive others of such an inspiring sight as a red-tail, drifting in blue space between the walls of a magnificent western canyon.

* * *

(For those interested in complete, authoritative and yet untechnical and readable information on California hawks and owls, I would refer the reader to "The Comon Hawks and Owls of California, from the Standpoint of the Rancher," by Joseph S. Dixon; Circular No. 236, Agricultural Experiment Station, College of Agriculture, University of California.—L. W.)

WINTER VISITORS

Mountain Chickadees are often seen in Carmel during the winter months. These delightful little birds are fearless and will make themselves at home in your garden after a summer in the High Sierras. *Description*: Throat and head back, white line over eye, black line through eye; sides of head white, upper parts gray, under parts grayish white; dark gray on sides.

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On Paper Wings

By FREDERICK O'BRIEN

Who was M.F., who wrote about twenty years ago ""The Story of a Recluse"? I think M. F. was a woman, principally because her hero, the Recluse, a hardy woodsman for forty years, dies a virile virgin. A man would hardly write that even a generation ago when the veil of reality was drawn fairly tight in American letters designed for teachers, preachers, women and upper students. It may be that some Carmelan knows all about M. F., and especially about the author's sex.

I said M. F. was likely a woman, but on second thought I am puzzled. Such a manly virgin would be the sentimental image of an old maid, but in ""The Story of a Recluse," women are set down as distinctly inferior to men in character and intellect, and as worthy only when utterly domesticated and feminine. The hero advises a bride:

> "You are to be his helpmate in the best sense of the word, and his source of joy and relaxation. You must spare him in his leisure as much as possible; take on yourself those annoying domestic details which eat up a man's time and give him nothing in return."

Doubtless he meant such items as garbage, fuel, auto cleaning, gardening.
The hero also warns the same bride against indulging her private griefs in her bewitched one's presence:

> "The sorrows of a beloved woman have a charm, in the commencement, for the man who loves her. They give him the best excuse for lavishing on her the caresses with which his heart is running over. He adores her, in this complete abandonment, in which she turns to him alone for her consolation. He savors these tears, the traces of which he kisses away. *But not for a very long time.* He wearies, he yawns, he looks askance at the door, then at his watch, and finds an excuse for escaping. . . . Then don't abuse your husband's sympathy."

That sounds sort of manly, like a wise guy shushing the weepers, and this, too, seems a male onto the modern female:

> " . . . The type of woman who cannot reconcile herself to the years which gather about her, whose body withers and ages, while the mind remains green and immature; women who try in vain to force youth to return to them by the aid of cosmetics and dyes . . . living manikins whose steel heart and wired brain are galvanized by vanity into hideous semblance of life.

Certainly, that is rather masculine, but maybe M. F., the author, had resigned *herself* to *anno domini*, and was chastising her elder sisters who painted the frayed lilies of the nineties.

Written in the first person, supposedly as the secret record of an embittered but virtuous man, ""The Story of a Recluse," along with a vast chestful of wise saws about love, education, mass stupidity, has an extraordinary freedom in its attitude towards life, except that Freudian whole—sex. In the book are acute criticisms of American standards of the time, fundamentalistic, proletarian, industrial, sham.

At forty, the hero, George Graham, is a rarely perfect specimen of physical and moral manhood, stern, moral, worshiping nature's God, and living alone in a near-wilderness on the Pacific Coast; alone with the squirrels that perch on his broad shoulders, and a rude bookshelf of the classics in the seven languages that he knows fluently. He had been a Scotch peasant boy, educated by a Lord, and had fled from decadent Europe when the highborn girl he worshipped hopelessly, fell into the snares of a seducer of the Boccacio vintage and though warned by George, pulled the snares closer.

On the immigrant ship from Naples to New York, George, in the depth of the green sickness—that goes double for jealousy and *mal de mer*—is befriended by Nita, an Italian:

> ". . . sixteen, one of those brown beauties . . . a great quantity of glossy, black hair . . . dark with a touching expression of melancholy, chose to be my nurse . . . many times I awoke to find my head reclining on her breast, her arms around my neck. I remonstrated with her. I was even peevish and harsh. I opposed my cold rules of propriety to the warm instincts of her heart . . . in vain. She covered me with kisses, called me her little English icicle. . . I finished like a coward by letting her have her way."

After that, twenty years of solitude on the Pacific Coast. In his rough log-cabin, among his cleared acres planted in fruits and vegetables, he is alone, rich for his kind, his days in toil, his evenings with the classics in seven languages. A bombshell hits the wilds. A niece, unseen before, arrives from Scotland, "to comfort her unknown Uncle George in his dotage"

She, Abby, a lovely, innocent, intensely religious girl of twenty-three, finds her supposedly senile Uncle George, a handsome, youngish man, the catch of the countryside, able to fell an oak or a bull, a paragon of masculinity, though a proud ascetic. He welcomes her; his heart expands. He adds wings to the body of his log-cabin and his soul. The real tragedy of the book begins.

She cannot think of this magnificent specimen of a he-man as uncle. They live alone entirely. She holds his hand, calls him sweetheart, shows fierce hatred of an interloper, bursts into frequent storms of tears. He resists the torturing desire in his veins. He realizes he is in the devil's trap. He is like a bear chained near a honeycomb. Uncle and niece cannot marry in America. And Abby considers him taboo by God and law; her mother's brother.

In Germany uncle and niece wed freely. Uncle George thinks of *unter den linden*. They come to grips. He demands madly that she choose for once and all: brother and sister, or husband and wife. Abby is a Presbyterian, and turns white as snow.

"Brother and sister," she cries, and swoons on the floor.

It may be that the experience fastened on Uncle George the anti-sob complex, as divulged in his advice to a later bride. He goes east to lecture on farming, and returns to an empty log-cabin. Abby has run away with the district devil, a handsome trapper and hunter, whose Indian squaw and papooses are in the tepee, a highly cultured savage, living with redwomen.

Uncle George survives to accept his crosses, to support Abby's children by the bold sqawman.

""The Journal of a Recluse" is indescribably platitudinous, sentimental, virtuous and *absorbing*—an old-fashioned work of art. There are many sly, true, denuding observations of women. It is a perfect companion piece, with its back turned, to ""The Sun Also Rises" or say, "Ex-Mistress."

After all, I conclude the author is a woman, for in all the seven decades of time included, from the post-Napoleonic, with their magnificent brandies, ports and champagnes, to the nineties in Seattle, with old Magusalem Rye, Bass' Ale, and *seidels* of Pilsener, there is not a drink in the book. It was a dry world entirely for M. F. In those dear, dead days of saloons and decent booze, only a woman could have omitted, teetotally, a mention of what was plain to be seen and smelt from Naples to San Francisco.

Carmel Cameos

By ELLSWORTH STEWART

ADOBES OF MONTEREY, once a feature of historical interest and picturesque beauty, are fast being "restored" to a point where they bear no resemblance to their original form. L. S. Slevin is the fortunate possessor of two series of photographs, taken by himself. The first group was snapped some twenty years ago, the second within the last year. The changes they depict are disheartening.

The neat, rectangular affair which has, emblazoned across its front, the large-lettered sign, "First Theater in California," was once a sprawling, comfortable place. There was no cold neatness then. Gray adobe showed in spots where the whitewash was peeled, the roof was shingled but weather-beaten. At one end a wing, since removed, broke the straight line of the front and a broad chimney added to the design. Beside the chimney a poster advised all and sundry that on a certain day there would be fiesta and a bull fight. It was the sort of a building that is natural and homely and beautiful.

Other structures have suffered a like change. One of the older pictures shows a home. Abalone shells are nailed to the bark of an oak tree. The house is well-kept, but it hasn't that restored look. The very walls seem to partake of the sound of voices, the tread of feet, the smell of cooking. And the house looks as much a part of its environment as the ground itself.

Here is the companion picture, taken this year. The old building has been gobbled up by an imposing two-story dwelling, covered with gimcracks and doodads. No oak trees now, but orderly rows of planted things on a trimmed lawn. The original home is supposed to be an integral part of the new, but the casual eye cannot find it. The place might be a villa transplanted from any one of the Mediterannean countries rather than a representative of Monterey. Yet there is a sign in front, for the interest of tourists. It has been "restored."

* * *

TWO YOUNG MEN drove down Ocean Avenue, crossing San Carlos, in a light buggy drawn by an even lighter pony. A huge motor car approached at the intersection, stopped courteously for the pony to pass. But he was bashful. The sight of this gleaming, purring monster startled his pony nerves. Ears cocked forward, slender legs twinkling, he backed in erratic curves, indicating his disapproval with vigorous bobs of his head. Only the combined persuasion of the two young men got him safely across and on his placid way again.

A group of little boys followed, chanting in high derision, "Get a auto! Why dontcha geta auto?"

Only a few years have passed since a chugging, two-cylindered contraption, driven by a goggled and linen-dustered daredevil, brought forth similar but inverted advice. Time changes the face of the earth, but not the humor of little boys.

* * *

STROLLING AROUND TOWN it is noticeable that there are no old people in Carmel. True, we meet some who have taken on a dignity of years, but those attributes commonly associated with age, lack-lustre eyes and a stooped figure, are missing. Perhaps it is the climate, more likely it is a compliment to the quality of our population, in that an alert mind never grows old but is young as ideas are eternally young. A hobby, a keen interest in work, defy the advancing years.

* * *

THE CITY COUNCIL'S last meeting brought out a suggestion, not acted upon, that a hedge be planted around the city "park." Almost anything would be better than the present unkempt vacancy that meets a visitor's eyes as he comes down the hill. It seems strange that, in a town where every residential district is lovelier than most parks, the one place set aside for public purposes is no more ornamental than a Mojave homesteader's backyard.

A hedge would hide at least a part of the barrenness, but that would be merely evading, should we say hedging upon, the issue. An unprideful character in one of Jeffrey Farnol's books grew a beard so he wouldn't need to wash his face.

If it is impossible, at the present time, to plant flowers and shrubs, the property could be dedicated to a utilitarian purpose. The location is suitable for a municipal market place of the type one finds in the Latin countries. Farmers from nearby districts could dispose of produce in stalls erected for the purpose, merchants could be provided with sales space, making it convenient for townspeople to do all the shopping for the table at one place. Such a square would be a source of public income, and a colorful feature not incompatible with Carmel's character.

Correspondence

[*The views expressed in this column should be taken as those of the individual correspondents, not necessarily endorsed by The Carmelite.*]

NEW LIBRARY REGULATIONS

To the Editor of THE CARMELITE:

I have received a notice from the Library which states, "'All those living outside of the City Limits of Carmel and not paying city taxes are required to pay Three Dollars per year for every card."

I am not a lawyer and therefore I am wondering whether we are being penalized for living outside of Carmel or for not paying taxes. Also, I am wondering if this procedure is legal, because the Library's annual report shows that it receives financial help from the county to whom we outsiders pay taxes.

Apparently if you live in Carmel, you may use the Library even if you do not pay city taxes, and so it would appear that the payment of taxes was not the deciding factor.

On the other hand, if you live outside of Carmel, it would appear that the payment of taxes was the deciding factor.

I live outside of Carmel and do not pay city taxes. Therefore I am to be penalized, but I wonder if the authorities who made this rule took into consideration the fact that I spend most of my money in Carmel and so help the merchants to pay their taxes.

I am tempted to take my Library patronage and my purchasing power to Monterey. I was on the point of donating a number of books to the Carmel Library, but if I expect to use the Library in the future I think I better sell the books to get the three dollars I will have to pay for the privilege.

BERNARD ROWNTREE.

**The notification to which Mr. Rowntree refers reads:

"'All patrons of the library must re-register January first, 1931.

"All those living outside the City Limits of Carmel and not paying city taxes are required to pay three dollars per year for every card.

"Four books (only one of which can be a seven-day book) and two periodicals can be taken out at one time on each card."

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The League of Nations

By Mary E. Bulkley

(Read before the W. I. L and the Carmel Woman's Club. The first part of Miss Bulkley's article was published last week.)

Many think of the League of Nations with its Assembly and its Council as if they were the upper and lower chambers of a Parliament or Congress. This is in no wise true. Even in its organization it is not like anything else. This is in itself a proof of its being a genuinely new thing; for no new thing can clothe itself in an old form. And we cannot emphasize too strongly that it is *not a super-state*. There is probably more misunderstanding about it on this score than any other. It is really an association of nations combining under certain specified and unanimously accepted conditions for the orderly accomplishment of purposes of common interest. These purposes and their standards of action are briefly set forth in the Covenant.

In addition, member states feel free to refer matters to the League such as treaties, declarations and clauses relative to minorities, financial reconstruction, sanitary conventions, etc. We think of the League properly when we think of it as an instrument of the Member States endeavoring to attain a maximum of agreement on questions of common interets.

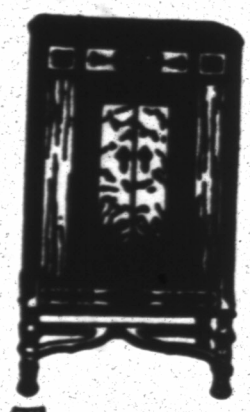
The official machinery of the League can be studied elsewhere, but I wish to refer particularly to the Secretariat, whose existence is the most important and most crucial, for there seems to be but little doubt that without it the League would long ago have gone on the rocks of national prejudice and greed. This now a body of five hundred expert men and women from fifty different nations serving under Sir Eric Drummond (a very high and unusual type) and acting for the League as a whole *and not for their own nationals.* For convenience it is divided into sections, also not nationally but according to expertness in subjects. What would any judge on any bench not give for witnesses whose findings had been honestly checked and whose integrity was accepted by both parties!

This Secretariat is to be magnificently housed in a building on the shore of a lake, a gift of Rockefeller, Jr. Its appointments run for five years and their buildings and property are inviolable.

This Secretariat also serves a series of Advisory Committees "for purposes of facilitating the tasks of both Assembly and Council; and to assist members of the League by establishing direct contact between their technical representatives in the various spheres, better to fulfill their international duties." The committees differ according to the objects sought and consist mostly of unofficial experts diversified as to nationality and professional qualifications, sometimes selected by the Council for their qualifications in their field and sometimes chosen officially by their governments. Where the fundamental necessity is to develope agreements among governments or to commit governments to a decision, the membership is drawn from official life. These committees with the Secretariat collect facts, and then on the basis of these facts, elaborate conclusions, subject to confirmation by the Council. Nationals of non-States have here taken active parts. When the Council confirms the findings of these committees, it often becomes a sufficient international agreement on that subject. Some of these committees are: Political, Financial, Economic, Mandates, Disarmament, Health, Social (opium, traffic in women), Intellectual Cooperation, Latin American Bureau, and Legal committee.

* * *

The United States, not being a member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of the League, carries on its work through the American legation at Berne and information on subjects in which we are not directly interested comes through the Consul at Geneva.

It would seem to anyone making a superficial study of the League as if we had much power with no responsibiltiy; and that our large participation in its work while declaring officially that we have nothing whatever to do with it, is as great a piece of hypocrisy as our attitude to the Eighteenth Amendment.

Here is the place to bring in what is known colloquially as the "world court" or officially as the Permanent Court of International Justice. Let us not confuse it with The Hague Court of Arbitration, meeting at the Carnegie Peace Palace. This latter meets only when appealed to and its judges are chosen by the litigants from a list. It usually adjudicates economic disputes.

The Permanent Court of International Justice will also meet at the Peace Palace and after 1931 will be permanently in session. Its judges are chosen one from each nation not by their nationals' nomination, but by national groups in The Hague Court of Arbitration. One may join the Court and stay out of the League. Many misunderstandings prevail about the Court, many of which I shared until I began this study, for the World Court has been a political football in the press and on the air.

The League does not control the Court although the Court's expenses are paid not paid by the League but through it. The opinions of the Court are all advisory, there being no machinery whatever for enforcement.

No nation can be brought to court without its own consent. Its advantage over arbirtation of the ordinary sort is that all its judges are trained jurists, well versed in legal procedure. While there is but little codified international law, there is a great deal based on usage, custom and consent. The Court cannot create law but it can by its decisions do a great deal toward developing international law. (See our American divorce laws.) In eight years the Court has delivered sixteen judgments and given the same number of advisory opinions.

The United States has been playing home politics with the World Court. It finally joined the Court subject to five reservations. The nations in the Court accepted four of these. Finally, by means of juggling of our astute Elihu Root, all have been accepted abroad but the whole matter must come to the Senate for final confirmation. And watch the politics which will be played again.

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Picking Up a Few "Strands"

Being an Honest Confession of Many Failures

By FRANK SHERIDAN

While on the subject of "Rep" companies I want to tell a few things about J. A. P. Rockwell, whom I have mentioned in these recollections. That bird really deserves a chapter by himself, maybe two or three.

"Jap" never took a lay-off; fifty-two weeks a year for fifty-two years, if he had lived that long. Peter Hay in his wildest dreams couldn't dig up a Scotchman tighter-fisted than Rockwell, and he was of New England Irish-English stock, no Scotch.

I was on Cape Cod with the Hennessy Brothers Minstrels one spring, and we were to close within a week when I ran into Rockwell's company. He offered me leads at twelve a week and hotels. I took it, and went on the same night I joined as I was up in the play they were doing.

The second night's bill I had to study, but managed to get through somehow. Third night's, more study. Fourth night was a play I had been in, but never the lead. Every night "Jap" in his curtain speech, asked the audience what play they would prefer for the second night following. (He had printed on his letterhead the names of fifty-two plays, also "And one hundred others.")

There are a collection of towns in that region of Massachusetts, all called Weymouth: there's North Weymouth, East Weymouth, South Weymouth, Weymouth Center, and a lot more of the family. They were a bit "high-brow," or thought they were, so it happened that when Rockwell asked his nightly question, that section of Mr. and Mrs. Weymouth up and selected a nice little play by a chap named Shakespeare, titled "Richard the Third," and that meant that I was to be the Dickey boy.

"You're crazy," I told Rockwell. "I'll play Richmond, but if you think I'm going to study Richard you've gone completely off your noodle."

"'You don't have much study; fake what you don't know. Just give them a bit of the battle scene from the script —you know, "Off with his head. So much for Buckingham"—good and strong, and the "Kingdom for a horse," then into the combat. Why, it's easy, Frank."

"What about the tent scene, the scenes with the Queen and Anne?" I asked.

"Oh, fake them," he told me, as if it were to use a nail instead of a screw. "You know enough Shakespeare to get by with it. Give them a bit of your own in the scene of Claude Melnottes with Pauline; you're up in Claude and they'll love it down here."

That gave me an idea. "Why not put on 'The Lady of Lyons,' Jap, and tell them when they are in the house that the wrong costumes had been sent?"

That struck Rockwell as being a bright thought, and he said "Good." So on Saturday, one of the two days in the first six when I wasn't pounding lines into my head in a punk room in a punk hotel, on went "'The Lady" and they thought it great. The second week I rebelled at the continual study and said I would quit—and I did; but out of my twelve dollars Rockwell took five for the fare "from New York" of my successor, who (I found out later) came from Brockton, twenty miles away.

There was one illuminating incident in that second week.

"'Jim the Penman" was the season's hit in New York. Rockwell got a stolen script of it and advertised it big for Friday night. A. M. Palmer, who owned the rights, was hot on the trail of anyone who played it without his sanction. The copyrgiht laws were very loose in those days (not much better now) but they were a joke then. All "Rep" companies pirated successes.

The house was packed at "ten-twenty-thirty," the regular prices, and the pianist was pounding out an overture, when Rockwell was served with a court order restraining him from "playing the dramatic composition known as 'Jim the Penman'." Rockwell went in front of the curtain and announced that "owing to a little difficulty "Jim the Penman" could not be played, but instead we would present the famous New York and London success, "Shamus the Writer."

In that region almost everyone knew that Shamus was Celtic for James, so we went on and played "Jim the Penman," or at least as much as we had learned of the lines; the rest, as usual, we faked.

The "Rep" companies in the eighties and nineties were very damorful. If you gave the sense of the speech and the cue it was enough, but the actors of those days were mighty resourceful and possessed an active brain that provided an out in any stage predicament. An idea of the ingenuity of those men and women can be told in a couple of happenings.

I was playing opposite Gypsy Barlow,

who at the last minute found she didn't have a summer dress that would do for the first act of a play. She went out and bought some goods a few minutes before the stores closed. We had a rehearsal of some scenes after supper; after that she had less than half an hour to get ready. I wore a tennis outfit in the scene, minus the coat. From the wings I saw Gypsy playing a scene with as pretty a dress as you could wish for.

The cue came. On I went running and scooped the lovely girl up in my arms to hold her close to the yearning arms of her devoted fiancee, and close did I hold her—for not over a fifth of a second. That was more than enough; I let out a yell that could be heard a block and I dropped her. The women of the company had draped the dress on her and fastened it with pins! The audience caught on and laughed themselves into a merry state that helped out a poor play, poorly played.

To be continued.

LATEST BOOKS AT THE PUBLIC LIBRARY

Non-Fiction:

Adams: The Second Twenty Years at Hull House: With a Record of a Growing World Consciousness
Burroughs: Tales of a Vanishe dLand (Memories of a childhood in old Russia.)
Colum: Cross-Roads in Ireland
Ellis: Fountain of Life
Houghton: The Cactus Book
Masefield: The Wanderer of Liverpool
Munthe: Memories and Vagaries
Nicolson: Portrait of a Diplomatist
Rothery: South America
Schmidt: The Coming Religion
Wingfield-Stratford: Those Earnest Victorians

Fiction:

Beith: The Middle Watch
Bennett: Imperial Palace
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Farnol: Over the Hills
Guttmann: Ambition
Oliver: Rock and Sand

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CONTOURATION AND DRY SKIN

By Alla Cox, Specialist

Women of the Peninsula, living in this leisurely out-of-town atmosphere, often neglect their personal appearance, especially the skin. (The same women, visiting the city, wouldn't think of going without their weekly facial). Nothing is so disastrous to the texture of the skin as dryness—that youth-destroying dryness comes from lack of oil. And lack of natural oil brings on wrinkles.

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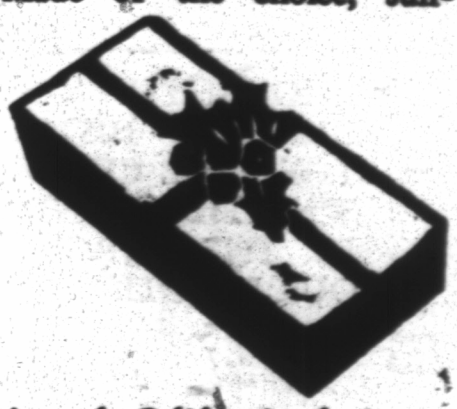

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CHRISTMAS DECORATIONS

Our Christmas greens are beginning to show here and there. We hope that they will still be green by Christmas! If the early decorators have used judgment in their choice of materials, all will be well and January will find their windows still verdant. We have learned a few things about cut evergreens in the last few years and should like to pass on the knowledge.

Redwood is in great demand because of the fragrance, but if you feel you must have this distinctly Californian foliage for decoration, wait until at least the middle of December to get it. What is less Christmasy than a dry brown redwood wreath in a sunny window! Wild cherry is a poor keeper, too, and should be bought as late as possible. Cedar keeps fairly well and is always cheap and hearty. Colorado spruce is a beautiful foliage, a lovely blue green in color, and lasts longer than any of the Christmas evergreens. English holly dries out rather quickly and should be kept out of the sun and wind. It should be stored in a cool, dark, rather damp place and not put out in the air too soon for decorating. The leaves on the branches of pepper berries shrivel and drop a week or two after cutting, but the sprays are even more decorative when shorn of the foliage, and the berries themselves last for years.

* * *

There is still time to plant pansy seed for late summer bloom. As pansies like light soil and partial shade they are a valuable addition to our Carmel gardens which usually have plenty of both. But what our gardens *don't* have, as a rule, is rich soil, and unless you are ready to prepare your pansy beds properly, better not try to grow pansies.

The soil should be rich and mellow, and well pulverized. Work in plenty of well decayed manure, see that the bed is deep and has good drainage. Pansies must not be allowed to dry out, but on the other hand, cannot stand wet feet.

In buying pansy seed or plants, get the best. Either grown commercially or for one's own pleasure, it doesn't pay to bother with the cheaper grades. Really fine pansies are so superior to the common varieties that the small difference in price is not important.

Sow the seed thinly in the seed box and cover lightly with very fine peat moss. Then take care that it doesn't dry out while germinating. It is a good plan to shade the young seedlings quite carefully to the direct sun. The young pansy plants are easily burned if they are suddenly given too much sunshine after having been protected.

Most people do not realize that pansies are easily grown from cuttings. If you have some plants which are beginning to get too straggly, cut them to the ground. New shoots will soon start, forming a more compact plant and giving another crop of bloom. The ends which have been cut off will give you cuttings which can be rooted in a layer of sand over rich soil.

THE GARDEN SHOP CARMEL

SIMPLE GIFTS CAN PLEASE
Gay Plants in bright pots
Della Robbia Wreaths
Pepper Berries for Eastern Friends
Naturalistic Frogs and Toadstools for the Garden Pool
Gladiolus Bulbs for Early Bloom
Collections of Seeds to Plant Now
Baskets of Blooming Pansies
Cut Flowers in Useful Bowls
Living Christmas Trees
Flowering Shrubs for the Garden
THE GARDEN SHOP
Opposite Post Office Tel. 97

CHRISTIAN SCIENCE CHURCHES

"God the Preserver of Man" will be the subject of the Lesson-Sermon tomorrow in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "For as many as are led by the Spirit of God, they are the sons of God. For ye have not received the the Spirit of bondage again to fear; but ye have received the Spirit of adoption, whereby we cry, Abba, Father" (Rom. 8:14, 15).

The Lesson-Sermon also will include the following passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy: "The enslavement of man is not legitimate. It will cease when man enters into his heritage of freedom, his God-given dominion over the material senses. Mortals will some day assert their freedom in the name of Almighty God. Then they will control their own bodies through the understanding of divine Science" (p. 228).

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JOE SCHOENINGER EDITOR

Box 546, Carmel-by-the-Sea

ANOTHER LETTER FROM MR. MORROW

My dear Joe:

Perhaps I sounded harder on the "Carmel Home" article than I really meant to be. You are certainly right that it would be a mistake to go over the "Carmelite Junior" to make it sound—and look—like adult writing. "'Kid stuff" should differ from adult writing because kids think differently from adults. I admire the Editor for holding faithfully to his bargain not to make it over. But I think that the kids who work on the "Carmelite Junior" should realize that it is a rather uncommon opportunity for them, and that it puts them under an obligation to write the best kid stuff they know how.

I have myself done a fair amount of both writing and editorial work, and I have come to the conclusion that there are just two things really necessary to good writing. The first is to get your thoughts in order. The second, I am convinced, is one of the most valuable but also one of the rarest of accomplishments—namely, the ability to say *precisely* what you have in mind; no more, no less.

Coming back to the article which started us off, I think it was just this lack of precision which made me sore. You refer to houses of which you approve, and to those which "'get your goat" (not a very elegant expression for an editor), and thereupon add, "'Now, John Bathen's shoppe is the kind I mean." Not being sufficiently familiar with Carmel to know John Bathen's shop, I naturally assumed it was one of the latter kind; only to find, a few sentences further down, that it was being held up as a model. Then I had to retrace my steps and go through it all again from the new point of view. And you get irritated when you have to read a thing twice to tell what it means.

As for grammar, that is important because it is the mechanics of language, and hence an instrument of precision in accurately expressing your thought. And as for spelling, it is important because unfamiliar ways of spelling distract us from the real matter in hand, which is expressing an idea.

Well, that's that. If you ever get to San Francisco, please come in to see me. I promise you I shall neither crab nor lecture.

Very truly yours,

IRVING F. MORROW.

Mr. Morrow:

I think your letters are of exceeding intrest to all that read them and I am sure they are very helpful and interesting to me also. Your interest is genuine and I thank you very much for it. I am very eager to accept your invitation as I like San Francisco and will be glad to see you, in person.

Yours, etc.,

Joe Schoeninger,

Editor The Carmelite Junior.

A VISIT THROUGH THE CARMEL DAIRY

We went through the dairy the other day and we took in some surprising facts. When you go out and get your milk every morning, do you know what produces it? That's what we found out.

They get the milk from the Point Lobos farm and bring it to their pasturizing house. In that house everything is sanitary, for that is the most important thing in the dairy business. First the milk is put in a huge boiler, and is pasturized. Then it is warm, but to cool it off it is run over a lot of bars that are iced inside. They clean the bottles every day and it is quite a process. First they are shoved in some brushes that whirl around and then after they are thoroughly cleaned, they are put in a room where they are dried by steam. In the whole milk process, the milk or bottles are not touched by hand. All is done by machinery. And the hardest job is to clean the machinery. Almost every part has to be cleaned *every day*. Then another hard job is going on the outside to deliver the finished product to the consumers.

The machine that I liked best was the one that filled and capped the milk. You put the empty milk bottles in at one end of a table and they go around in a circle and being filled to the top with milk at the same time Then they come along and are capped. So not even that is done by hand. Then the full milk botles are put in the refrigeration room and are kept until they are delivered or sold at the store.

It is one big grind and according to the sanitary inspector, the Carmel Dairy Depot is doing extra work so that it will be even more sanitary. Milk is life necessity, and it is absolutely pure when it has gone through the Carmel Dairy's process.

Miscellaneous Mishaps

COLLECTED BY DANNY LOCKWOOD.

Teacher: "'A preamble is an introduction to something. Now, Neil, what does preamble mean?"

Neil W.: "An interruption."

Charles B.: "'I have had a car for three years and never had a wreck."

Danny L.: "You mean you have had a wreck for three years and never had a car."

In one of our soccer games that are filled with arguing, we were unexpectedly up to kick.

"Say," we shouted, "where's your catcher?"

They yelled back: "There he is, standing right beside you."

"'O, so that's what that thing is."

THE PUPPETS ARE COMING

A welcome beam on cold days....

MAJESTIC *Electric Heater*

Autumn leaves falling, yellow and brown—signs of approaching winter.

But why bother, the new Majestic electric heater gives a cheerful beam where you want it. Quickly, safely, economically. It is just the heat you need when you don't want to start a fire.

So use Majestic in your breakfast nook. For dressing, bathing or shaving. It is fine for drying hair.

This 18 inch Majestic is made sturdier. Has heavy base which prevents tipping over and also a Mogul base heating element which is twice the ordinary size. It doesn't use any more current but adds years to the life of the heater. Here is an exclusive Majestic feature. The reflector is chromium plate which does not tarnish when you splash soapy water on it. Heater finished in green, flecked with red. Six feet of cord. Plugs into any Convenience Outlet.

With our special low electric heating rates, Majestic chases away chills for an average cost of a few cents an hour.

Telephone and we'll send you one. Ask for Majestic *Mogul 75*.

The Local Dealers also sell Portable Electric Heaters.

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